

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

CANDACE AILEEN SCHULER

A THESIS

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IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

MIXED MEDIA

DEPARTMENT OF ART AND DESIGN

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THE UNIVERSITY OF ALBERTA
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The undersigned certify that they have read, and recommend
to the Faculty of Graduate Studies and Research, for acceptance, a
thesis entitled:

Rose, Aporia; Zero Morning

submitted by CANDACE AILEEN SCHULER
in partial fulfilment of the requirements for the degree of Master
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ROSE, APORIA; ZERO MORNING

The word rose in the title, and the image of the rose in this work, has to do with the sensuous qualities of the rose.

In regard to the second word in the title of this exhibition, Aporia, it is taken from Jacques Derrida's book entitled Aporia. The phrase "Zero Morning" has a relational value to this term. Derrida asks in Aporia "What it is to pass the terms of one's life (*terma tou biou*)? (Aporia, p.8) In the art found here the essence of this question is reflected in different ways. The emphasis of "passing" does not necessarily refer to the ending of one's life, so much as to the passing of the "terms of one's life." Derrida writes of "the places of aporia in which I have found myself, regularly ..." (Aporia, p. 13) Aporia and Zero Morning refer to the "limit" situations encountered, and entered into in life; it is therefore a form of death.

Upon considering what is most important about this exhibition, I decided that it was the process in which the art work unfolds. This process includes the ideas that have become manifest, the sources of these ideas, the collaboration with those who made the materialization of the work possible, and lastly, the technical means (the machines).

Of the art work shown here, I see the metal pieces as having two sources of influence - the Japanese aesthetic (perceived from an Occidental perspective), and the art of the German artist Anselm Kiefer. Equally important is the recognition that through Kiefer's work I became aware of the poems of Paul Celan, a Jewish poet whose writings influenced Kiefer. My love for Celan's work inspired me to make #6, an art piece which includes a fragment from his poem entitled "CROWNED OUT."

Directly across from this piece, in the far north west room of the gallery, there is a mise en scene, where various properties have been brought together - including metal work and photographs. In this room I feel that the influences of the theatrical world are the most prevalent. This mise en scene is dedicated to the Japanese novelist Yasunari Kawabata (1899 - 1972.)

In regard to the photographs exhibited here, I feel that they have an eastern aesthetic influence. Two of these photographic pieces of art, #0 and #13, are a tribute to Yukio Mishima, the Japanese novelist who committed *seppuku* in 1970.

Although there are many artistic influences which I will not be able to discuss here, I should like to acknowledge Dr. Herbert V. Guenther, whose exceptional knowledge of Buddhism has helped me greatly to begin to appreciate the vast richness of eastern cultures.

Lastly I want to acknowledge here the openness of my supervisor, Professor Robert Sinclair, and the support of Bruce Bentz, who kindly allowed me to work in Industrial Design this past year. Further, Roland Thompson's valuable technical expertise which he shared daily, and Louis Asselstine's help in photography, were invaluable. Without these people from the Department of Art and Design, and the facilities made available to me, this work could not have been done.

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Yurih

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TEXT INCLUDED WITH THE INDIVIDUAL WORK

- 1, "Rose, O you completely perfect thing, always self contained and yet spilling yourself forever - O head of a torso with too much sweetness missing"
-Rainer Maria Rilke

- 2, "When all I wanted was to sing, I was accorded the honor of living..."
-Rainer Maria Rilke

- 0, "The Thirteenth returns... Once more she is the first;
And she is still the only one, or this the only moment;
For you are surely queen, first and last?
For you are surely king, O first and last lover?..."

Love the one who loved you from the cradle to the grave;
The one I love loves me dearly still:
She is death - or the dead one... Delight of torment!
And the rose she holds is the *hollyhock*.
-fragment from the poem "Artemis" by Gerard De Nerval

- 13, Toshinori: (a blind young man) "...Oh, now all the lights in the park have been turned on.
The sky is like a blazing furnace, and the green of the forest is especially bright.
So the row of park lights shines faintly like unpolished blue gems ... The windows
of the moving cars are flaming red, reflecting the sunset."
-from the play entitled "Yoroboshi" by Yukio Mishima

- 6, "CROWNED OUT,
spewed out into night,

Under what
stars! So much
grey -beaten heart - hammer silver. And
Berenice's head of hair, here too. - I plaited,
I unplaited,
I plait, unplait,
I plait."
-fragment from poem by Paul Celan

"FOR YASUNARI KAWABATA"

The work in this room is "For Yasunari Kawabata", the Japanese author who won the Nobel prize for Literature in 1969. He committed suicide in 1972 at the age of 73.

"Dasein of the mortal is not man, the human subject, but it is that in terms of which the humanity of man must be rethought." -Jacques Derrida Aporias

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